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VOL. VI., No. 68. (New Series)

MAY, 1899.

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## QUEEN'S HALL, LANGHAM PLACE, W.

### THE LONDON MUSICAL FESTIVAL, 1899.

(Under the Management of Mr. ROBERT NEWMAN.)

Queen's Hall, May 8, 9, 10, 11, 12, at 3 and 8.30 p.m. May 13 (Saturday) at 3 only.

THE LAMOUREUX PARISIAN ORCHESTRA (Conducted by Mons. Ch. Lamoureux).

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In consequence of the already great demand for seats, the prices of single tickets at certain Concerts may be raised.

Further particulars may be obtained at  
ROBERT NEWMAN'S BOX OFFICE,  
Queen's Hall, Langham Place, W.

#### Outline Programme.

May 8, at 3.—The Queen's Hall Orchestra.

May 8, at 8.30.—The Lamoureux Orchestra.

May 9, at 3.—The Lamoureux Orchestra.

May 9, at 8.30.—The Queen's Hall Orchestra.

May 10, at 3.—The Queen's Hall Orchestra.

May 10, at 8.30.—The Lamoureux Orchestra.

May 11, at 3.—The Lamoureux Orchestra

May 11, at 8.30.—The Queen's Hall Orchestra.

May 12, at 3.—The Queen's Hall Orchestra.

May 12, at 8.30.—The Lamoureux Orchestra.

May 13, at 3.—Combined Bands of  
The Lamoureux Orchestra and

The Queen's Hall Orchestra.

Conductors—Mons. Ch. Lamoureux

and Mr. Henry J. Wood.

The Queen's Hall Choral Society will be conducted by Mr. George Riseley, but it is probable that Don Lorenzo Perosi may conduct some of his own compositions.

Mons. Paderewski will play on May 9, at 8.30.

Mons. Ysaye will play on May 9, at 3, and May 10, at 8.30.

Lady Hale will play on May 8, at 3.

Don Lorenzo Perosi's "Transfiguration of Christ" will be performed on May 10, at 3.

Don Lorenzo Perosi's "Resurrection of Lazarus" will be performed on May 11, at 8.30.

Don Lorenzo Perosi's "Resurrection of Christ" will be performed on May 12, at 3.

Beethoven's "Choral" Symphony, No. 9, in D minor, will be performed on May 8, at 8.30.

Beethoven's Symphony, No. 5, in C minor, will be performed on May 9, at 3.

Beethoven's "Eroica" Symphony, No. 3, in E flat, will be performed on May 11, at 3.

Beethoven's Symphony, No. 7, in A, will be performed on May 12, at 8.30.

Mendelssohn's "Scotch" Symphony, No. 3, in A minor, will be performed on May 10, at 8.30.

Schubert's "Unfinished" Symphony, No. 8, in B minor, will be performed on May 9, at 8.30.

Tschaikowsky's "Pathétique" Symphony, No. 6, in B minor, will be performed on May 8, at 3.

Complete Programmes are now ready.

CHELTENHAM: PUBLISHED BY THE "MINIM" COMPANY.

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Under the distinguished patronage of the Mayor and Mayoress of Worcester, the High Sheriff of Worcester, Alderman Buck, and others.

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Reserved Seats, 2s. Unreserved, 1s. & 6d.  
Tickets may be obtained at Elgar Bros., Music Warehouse, High Street.

Doors open 7.30. Concert to commence at 8. Carriages 10.15.  
Doors open for Ticket-holders at 7.15.

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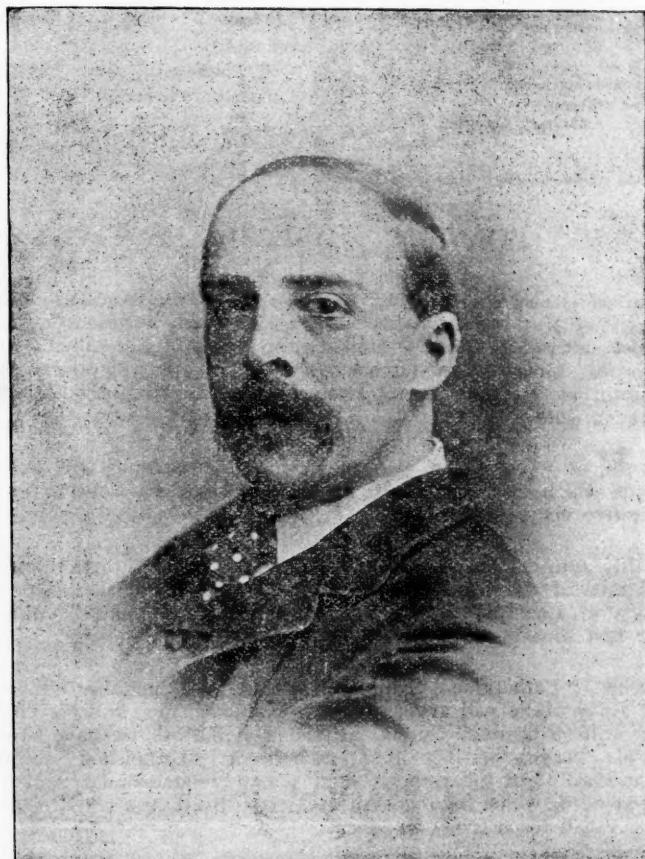
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FREDERIC H. COWEN.



COMMUNICATIONS to Editor, items of local interest, &c., must be signed by those sending them, with their addresses, not necessarily for publication, and they should be sent as early as possible, and not later than the 20th of the month.

MANUSCRIPTS cannot be returned, unless accompanied by stamps, and the Editor reserves the right to omit anything at his discretion.

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SUPPLEMENT: "The Messiah" at the Royal Albert Hall—New Music for Ascension Day.

## THE LONDON MUSICAL FESTIVAL.

 For the attractiveness and worth of Mr. Newman's latest important announcement for the merry month of May there can be "no possible doubt whatever." In addition to the now almost unrivalled Queen's Hall Orchestra, M. Lamoureux and his Parisian Band will be heard; Queen's Hall Orchestra:—May 8th, at 3; 9th, at 8.30; 10th, at 3; 11th, at 8.30; 12th, at 3. Lamoureux Orchestra:—May 8th, at 8.30; 9th, at 3; 10th, at 8.30; 11th, at 3; 12th, at 8.30.

On May 13th, at 3 p.m., these two magnificent combinations will unite and present a *tours de force*, beside which, from an artistic as well as sensational aspect, the Handel Festival pales into comparative insignificance.

Then on May 10th, 11th and 12th, Don Lorenzo Perosi's three Oratorios, which are creating so much interest and arousing so much curiosity:—"The Transfiguration of Christ," "The Resurrection of Lazarus," and "The Resurrection of Christ," will be respectively performed for the first time in England.

Tschaikowsky's "Pathetique" Symphony will be given on May 8th, at 3 p.m., and at the same concert Lady Hallé will appear. At 8 p.m., on the same evening, Beethoven's Choral Symphony will be heard. On the Afternoon of the 9th we have Beethoven's C minor Symphony and M. Ysaye; at 8.30 p.m., Schubert's "Unfinished" Symphony, and M. Paderewski will appear. For the 10th, at 8.30 p.m., Mendelssohn's Scotch Symphony and M. Ysaye are announced, whilst on the 11th and 12th, Beethoven's "Eroica" Symphony and the Symphony in A will respectively be given.

Truly a feast of fat things! That such a gigantic programme will receive the financial support it deserves remains to be seen. There will be formidable rival attractions at the Opera, and whether in the height of the London Season another musical enterprise of the highest order can find support amongst the classes is doubtful. The social aspect at the Provincial Festivals is answerable for much of their success; they are functions to be looked forward to, and form an excellent excuse for very generous hospitality. In London, during May, a Musical Festival can hardly be anything, it is to be feared, more than a mere episode.



J. W.

May, 18

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Midsummer Half Term begins Monday, 12th June;  
Entrance Examination therefor, Thursday, 8th June, at 2.

Syllabus for the 1898 L.R.A.M. Examination is now ready, and may be had on application.

Prospectus, Entrance Forms, and all further information, of

F. W. RENAUT, *Secretary.***Monthly Calendar.**

## MAY.

(May is said by some to have derived its name from *Maia*, the brightest of the Pleiades.)

1st.—Midsummer Term commences at the Royal Academy of Music, and the Royal College of Music, London.

1st.—John Dryden died, 1700. An eminent English Poet.

2nd.—Handel's Oratorio, "Esther," produced in England, 1732.

4th.—1471, was fought the battle of Tewkesbury, Gloucestershire, gained by Edward IV. over the Lancastrians.

5th.—Napoleon Bonaparte died, 1821, at St. Helena.

10th.—Sir John Goss, Mus.Doc., died 1880.

11th.—Holy Thursday. Ascension Day.

13th.—Sir Arthur Sullivan, Mus.Doc., born 1842.

13th.—A. Visetti born 1846.

15th.—Ephraim Chambers, died 1740, author of "The Cyclopaedia," for many years very popular.

19th.—Oxford Easter Term ends.

20th.—Oxford Trinity Term begins.

21st.—Whit Sunday.

22nd.—Whit Monday. Bank Holiday.

23rd.—Whit Tuesday.

24th.—Queen Victoria born, 1819.

24th.—Last day of entry for Local Examinations in Musical Knowledge by Trinity College, London.

28th.—Trinity Sunday.

31st.—Haydn died, 1809. Composer of "The Creation."

**Editorial.**With this number of the *Minim* will be found two Supplements, viz.: a portrait of Handel, engraved from the celebrated picture by Hudson (1748), and a new tune, "Ascension," composed by Mr. D. J. Drew, late organist of the English Church, Algiers, to Dean Stanley's Hymn, "He is gone, a cloud of light."

—:o:—

We have been obliged to hold over several interesting Reports, Reviews of New Music and Articles, until next month.

—:o:—

A paper on "The King of Instruments" will be commenced next month and illustrated by celebrated artists.

—:o:—

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First, try hard to gain a good name, secondly try hard to retain it. Remember that a good name once lost is with very great difficulty retrieved.

—:o:—

It has ever been so:—"Those who *think* must govern those who *toil*."

—:o:—

Beware of flattery, it is like friendship in mere show, but very different in fruit.

—:o:—

Men's hearts are lost by proud looks, but courteous words win them.

—:o:—

Don't despise small beginnings. A very little spark often makes a great fire.

—:o:—

Do not always expect to get advice which is pleasant; you will be the better repaid when you ultimately discover that it has been advice which has turned out genuinely useful.

—:o:—

Do the right thing, and courageously. Fear not scandal; scandal will rub off like dust, when it gets dry.

—:o:—

Work hard, it will preserve your health better than a ton of physic. Remember too that industry is fortune's right hand.

**The Royal College of Music**  
(Incorporated by Royal Charter, 1883).

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THE NEXT TERM commences this day, May 1<sup>st</sup>.  
Half Term, June 12<sup>th</sup>.

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FRANK POWNALL, *Registrar*

**Frederic H. Cowen.**

The fact above all others which must strike the reader of any biography of Frederic H. Cowen is the fulfilment of the promise of his early youth. Seldom indeed does it fall to the lot of the chronicler to record an advance so uniformly steady and comprehensive as that which this composer has made: from boyhood to youth, from youth to manhood, always at work, and always achieving the best in any given direction.

The words, at first sight, somewhat opposed in nature, which most aptly describe the life of Frederic Cowen, are *facile industry*. Everything he does is penetrated by the same quality of ease in employment. Probably nobody has yet known him to hurry, yet to be late for any event, great or small, social or musical, is a catastrophe which has never befallen him.

Frederic Hymen Cowen was born in Jamaica January 29<sup>th</sup>, 1852, but as his parents brought him to England when he was only four, the "even tenor" of his ways can hardly be the result of early associations in an island where languid indolence is the leading characteristic.

On arriving in London, the little boy's father became treasurer to the Italian Opera at the old Her Majesty's Theatre; and also was appointed private secretary to the late Lord Dudley, to whose kindly interest in his career as a musician, the young Cowen owed much of the encouragement of his childhood. Until his death, the Earl maintained for the composer the warmest friendship.

Another friendship on which Mr. Cowen has ever been able to depend, is that of the veteran Henry Russell, so well known as the composer

of "Cheer, boys, cheer." It was under his inspiring guidance that the first real study of music was made.

The instructing of such a brilliant child can have been but a pleasure, and the devotion of pupil to teacher is pleasantly recorded in the dedication of the first composition from his precocious pen, which runs thus:—"The Minna Waltz, composed and dedicated to Henry Russell, Esq., by his little friend, six years old, Frederic Cowen."

Already entirely possessed by ambitious industry, "his little friend" followed this initial effort, at a few months' interval, by another waltz, a polka and a song, the last bearing the title, "A Mother's Love," which moved the "Musical World" of the day to remark, "Master Cowen may compose another ballad forthwith." Being, however, too ambitious to content himself with anything so trivial as a mere "ballad," an operetta, consisting of two acts of five scenes each was his next achievement. The work was duly performed at the Cowen's home, by a party of children, which included the sister and brother of the genius of eight years old who presided at the piano with all the discrimination of a thoroughly seasoned *chef d'orchestre*.

In the Autumn of this year, 1860, Frederic Cowen became a pupil of Benedict and Goss for pianoforte and harmony, when to the strict measures adopted during the former lessons, the bright good humour prevailing in the latter gave a most agreeable variety. Whilst studying with these two professors Cowen composed several songs, one of which, "My beautiful, my best," was bought by a publisher for five guineas, a sum which to the boy of eleven seemed untold wealth! Soon after his next birthday he gave a pianoforte recital in the concert room of Her Majesty's Theatre, when the *then* most extraordinary feat of executing a programme (including a specimen of almost all the classical composers between Bach and Benedict) *from memory*, caused the utmost astonishment. A concert at Dudley House shortly followed, when he was joined in a trio of his own composition by Joachim and Pezze, a fact to which the greatest of living violinists never fails to allude whenever he and Cowen meet.

During the Summer of 1865, the Mendelssohn Scholarship at the Academy fell vacant (Sir Arthur Sullivan, the first holder, having just completed the time for enjoyment of its privileges), and Frederic Cowen entered the competition. He won the Scholarship, but on learning that the Committee insisted on having the entire control of the boy, his parents decided that he should resign the prize, much preferring to take him to Leipzig; his

*Supplement to "THE MINIM," May, 1899.*



GEORGE FREDERICK ~~H~~ANDEL.

Born 23rd February, 1685, at Halle;  
Died 14th April, 1759, in London.



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masters at the Conservatorium there were Plaidy, Moscheles, Reinecke, Richter, and Haupmann. The visit of the Cowen family to Leipzig, was, however, of short duration, for on the declaration of war between Austria and Prussia they returned to London, after an absence of hardly a year. The good use which the young musician had made of his time is testified by the fact that no sooner was he again in his old home than he produced an Overture, for orchestra, which was performed at Alfred Mellon's Promenade Concerts, at Covent Garden Theatre—this without ever having had a lesson in orchestration. Then followed a succession of concerts at which he played all the most difficult works, frequently associating with Sir Hallé; and providing from his own pen songs for such exponents as Charles Santley.

Determined to continue studying, Frederic Cowen returned to Germany at the first moment possible, and in October, 1867, he entered Stern's Conservatorium at Berlin. A busy winter was spent under the tuition of Kiel; and in the pleasantest circumstances, which included repeated meetings with Paul Mendelssohn Bartholdy, brother to the great Felix, and an appearance at the Palace to play before the Crown Princess, now Empress Frederick of Germany. On his way home, the young composer stopped at Leipzig to play his own setting of Psalm cxxx.; a few weeks later he was once more in London, and in constant requisition as pianist at the Philharmonic and Monday Popular Concerts. But the great event of this, his eighteenth year, was the production at St. James's Hall, on the same evening, of the first symphony and a pianoforte concerto from his pen. Immense admiration of the talent displayed in these works was the result, and henceforth the public, as well as the critics, realized that Frederic Cowen must henceforth be ranked amongst the most brilliant of English musicians. His next departure was to visit, in company with Mapleson's concert-party, all the large provincial towns, acting as accompanist; then he enlisted under Costa's sway, at Her Majesty's Opera House, where he rendered giant service as assistant-accompanist, pianist at rehearsals, conductor of the chorus behind the scenes, organist, &c., &c. In 1876, Mr. Cowen's first festival work, "The Corsair," was produced at Birmingham, thanks to Costa's interest. This has been followed in the subjoined order by somewhat similar compositions: "Deluge," Kuhé's Brighton Festival, 1878; "St. Ursula," Cantata, Norwich, 1881; "Sleeping Beauty," Birmingham, 1885; "Ruth," Worcester, 1887; "Water Lily," Norwich, 1893; "The Transfiguration," Gloucester, 1895; "Ode to the Passions," Leeds, 1898.

Of his six symphonies, the third, in C Minor,

"Scandinavian," is the most popular, it having been performed in nearly all the large Continental Cities as well as those of the United States. It is, however, as the composer of songs, that Frederic Cowen's name has become a household word where ever the English language penetrates, almost three hundred songs having appeared over his signature, of which probably the favourites are "The Better Land," "The Children's Home," "The Promise of Life," and "Because." The ease with which their melody flows is but to be expected, when one knows of the facility with which they come into being—three sets of six songs in five weeks, and all perfect.

As a conductor, Frederic Cowen has won the esteem of the highest authorities in matters musical, and the devotion to the interests of his associates has ever testified to their true regard for his sterling merits and unsurpassable qualifications. His metal had been well tried in London as conductor of the Philharmonic Society's Concerts, when, in 1888, an offer was made for him to go to Melbourne for six months to give a daily orchestral concert at the exhibition. At first he declined, not caring to have such a break occur in his ties at home, but on the Committee increasing the financial attraction of the invitation to the unprecedented sum of £5,000, he took ship for the antipodes, and became the guiding spirit in one of the most memorable musical campaigns of the Victorian Era. The expedition was one which gave the greatest pleasure to Mr. Cowen, who, whether travelling on the Continent, in Denmark, Norway, Sweden or the United States, always gets the full measure of enjoyment out of every fresh experience. Since his return from Australia, he has been kept busy with the work entailed by his duties as conductor of the Halle Concerts at Manchester, the Liverpool Philharmonic Society and the Bradford Festival Choral Society. His rare intervals of leisure are given to the study of languages, the collecting of rare books, and out-door exercise in almost every variety.

ISABEL BROOKE ALDER.

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### LOCAL EXAMINATIONS.

The last day of Entry for the next Musical Knowledge Examination, which takes place on Saturday, June 24th, is May 24th.

Examination Fees from 6s. to 10s. 6d.

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Examination Fees One Guinea and Half a Guinea.

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The last day of entry is June 17th, 1899, for the Fifty-second Half-Yearly Higher Examinations, which will commence at the College on Monday, July 17th, as under:—

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2. For the Diploma of Licentiate in Music (L.Mus. T.C.L.). Examination fee, £3 3s.

3. For Higher Certificates, Practical Division, the subjects of Examination being:—

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d. Orchestral Instruments. Titles, Associate-Violinist (A.T.C.L. Violinist), &c. Examination fee, £2 2s., each subject.

4. For Higher Certificates, Theoretical Division. Subjects: Harmony, Counterpoint, Instrumentation, &c. Examination Fee, £1 1s. each subject.

5. There is also a grade of Practical Licentiate-ship (L.T.C.L. Pianist), &c. Examination fee, £3 3s.

6. The above is also the last date of entry for the Clergy Examination.

(There are no Certificate Fees.)

Regulations and forms of application, for both the Local and Higher Examinations, may be had from the undersigned.

By order of the Board,

SHELLEY FISHER, *Secretary.*

### Improvisation.

At the present moment, when men are continually searching after new models for art, it may not be out of place for a short time to reflect upon one of its branches which has gradually disappeared, although at no very remote period it was held in high estimation by one of the great pianists of his time. We allude to the power of improvisation, which, in connection with the piano, can scarcely be called a fortuitous talent, but rather a readiness of idea—a peculiar gift which has been rarely possessed. This conception of the powers is borne out by Hummel, who was, in fact, almost the last of the professional improvisators. The rare acquirements which he displayed in this branch of the musical art earned for him universal fame; although in most instances natural talent is the inheritance of those dedicating themselves to the purposes of art, still Hummel possessed it to no very great extent; his capability was rather reproductive than productive, and was, in reality, raised upon the structure of Mozart, by whose incomparable genius he was governed. Hummel says: "To a free fancy belongs in the train of a well-founded education such certainty and proficiency in the laws of harmony and its manifold applications, as will enable any one without thinking too severely not to violate those laws—such certainty and proficiency in manual dexterity, that the fingers can, without compulsion, interpret the wanderings of the mind in any key, and interpret them without necessitating a clear consciousness of the mechanical achievement. It should not be more difficult to the artist, nor a greater task to his mind to produce certain true and suitable effects whilst improvising, than to the educated man to write them, for the former is apt to become confused, or to have recourse to ordinary subjects or those already acquired. To make this clearer, I think I cannot do better than point out the way in which I accustomed myself to this effort of fancy. After I had become a thorough practical master of pianoforte playing—harmony in all its branches—the correct method of modulating—enharmonic transpositions, counterpoint, &c., and had accustomed myself to play through the most celebrated old and new compositions to acquire taste, inventions of melodies, and idea, I chose the hour of twilight for improvising, commencing in the modern style, and afterwards allowing my feelings to find vent in the more severe and fugal school. I chose this hour because I was occupied all day with composing and giving lessons. I paid peculiar attention to the working out and combination of ideas, to the strictest rhythm, to diversity of character and to colouring. I endeavoured to found my fancy upon the strain of my own ideas, or to weave them in

"The without December Bridge re same way interesting which wi "There audience with to mark t in last nig lay deeper familiar a with the ever to s ear Hand intents a when thi was the n of music written b London memories and most at the w vestigato beiong columns terms. 'The Covent G composed respect for the unriv and ther such alte sanction. There is great m talents in united c night, th assimilat original The Mess formed i But standing tined to have bee work. 'reconstru to give t original

### "The Messiah" at the Royal Albert Hall.

The first performance of Handel's "Messiah," without Mozart's additional accompaniments, in December was considered a success. Sir Frederick Bridge repeated the Oratorio on Good Friday in the same way. After the first performance the following interesting article appeared in the *Daily Telegraph* which will be acceptable to many of our readers: "There is always a great, if not an overflowing, audience for the performance of Handel's *Messiah*, with which the Royal Choral Society is accustomed to mark the dawn of a new year. Interest, however, in last night's rendering of the immortal oratorio lay deeper than usual. For the larger public the familiar airs and famous choruses went their way with the beauty and grandeur that must belong for ever to such creations of genius. But to the critical ear Handel's music came in a shape which, to all intents and purposes, it had lost since the days when this dying century was young. No doubt it was the magic of Mozart's name that led the world of music to accept the additional accompaniments written by him for *The Messiah*, and brought to London in 1805. But, even at an hour when memories of the 'divine' master were most recent and most precious, there were some who murmured at the work he had seen fit to do. An earnest investigator has brought to light an interesting protest belonging to those early days. It appeared in the columns of the *Sun*, and was couched in the following terms:

'The *Messiah* was last night performed at Covent Garden Theatre, with new accompaniments composed by Mozart. We entertain a very high respect for the genius of Mozart, but we also hold the unrivalled powers of Handel in due reverence, and therefore must enter our protest against any such alterations in works which have obtained the sanction of time and of the best musical judges. There is an integrity in the productions of this great master, the results of the most powerful talents in his art. His harmonies have a firm and united character. The accompaniments of last night, though manifesting taste and feeling, did not assimilate with the grandeur and energy of the original subject. We trust, therefore, that when *The Messiah*, or any other work of Handel, is performed it will appear without change or interpolation.'

But, objections such as the one quoted notwithstanding, Mozart's new accompaniments were destined to cleave to Handel's masterpiece; and they have been for generations part and parcel of the work. There is a tendency nowadays, however, to reconstruct the musical past, and, so far as may be, to give the music of the old composers under the original conditions. Rightly enough, the turn of

*The Messiah* has come at last, and Sir Frederick Bridge conducted a performance last evening shorn of every note which the hand of Mozart grafted on to the oratorio. As a matter of course, some sacrifice had to be made to modernity. It was not to be expected that Sir Frederick Bridge would cut down his choral forces to the dimensions that ruled in the days of Handel; nor can there have been present last night anyone who desired to see the work conducted from the keyboard of a harpsichord. But, at all events, the flutes, clarinets, and trombones were sent to the right about, while the remnant of the band—with increased strings, a round dozen of oboes, and half that number of bassoons—did their work strictly according to the scores penned by Handel and his faithful amanuensis, Christopher Smith. Had the famous old Saxon master been present to hear his own sounding numbers, he would certainly have had something to say as to the balance of tone between voices and orchestra, which must have been very different from that to which his ears were accustomed a century and a half ago. However, the Albert Hall organ, very discreetly handled by Mr. H. L. Balfour, lent the serried ranks of singers support that a mere harpsichord could never have afforded; and the strings, too, played bravely. This being so, the experiment—for so it may be styled—is to be accounted successful. Full appreciation of Handel's majestic and inspired counterpoint is possible without the orchestral thickening and colour laid on to the score of *The Messiah* by Mozart. Indeed, in the case of music where so great virtue lies in movements and relations of the parts, something is surely gained by severity and simplicity of texture in the accompaniments. To the majority of oratorio lovers in England, *The Messiah*, in its old-world guise, will scarcely make its way; for only in the most populous musical centres will an adequate massing of oboes and bassoons be possible. But this circumstance need not be held to detract from the interest and value that attached to Sir Frederick Bridge's daring flight last evening. It should be added that the new string parts have been prepared by Mr. T. W. Bourne, from the earliest and most authentic scores, and that the kindness of the Governors of the Foundling Hospital permitted the use last night of the old oboe and bassoon parts discovered at that institution some four years ago.

On Good Friday the vocal principals were Miss Esther Palliser, Mlle. Giula Ravagli, Mr. W. Green and Mr. Watkin Mills. Sir Frederick Bridge again conducted the oratorio with great success.

—:o:—

With this *Minim* we give as a supplement a portrait of Handel from the celebrated picture by Hudson, and engraved by Bromley in the year 1789.

# "Ascension?"

"HE IS GONE, A CLOUD OF LIGHT."

Words by  
DEAN STANLEY.

Music by  
D. J. DREW.

1. He is gone. A cloud of light Has receiv'd Him from our sight;  
 High in heav'n, where eye of men Follows not; nor an-gels ken;  
 Through the veils of time and space, Pass'd in - to the ho - liest place;  
 All the toil, the sor - row done, All the bat - tle fought and won.

## 2.

He is gone. And we remain  
 In this world of sin and pain:  
 In the void which he has left  
 On this earth, of him bereft,  
 We have still his work to do,  
 We can still his path pursue;  
 Seek him both in friend and foe,  
 In ourselves his image show.

## 3.

He is gone. We heard him say,  
 "Good that I should go away."  
 Gone is that dear form and face,  
 But not gone his present grace;  
 Though himself no more we see,  
 Comfortless we cannot be:  
 No, his Spirit still is ours,  
 Quickening, freshening all our powers,

## 4.

He is gone. Towards the goal  
 World and Church must onward roll:  
 Far behind we leave the past;  
 Forward are our glances cast:  
 Still his words before us range  
 Through the ages, as they change:  
 Wheresoe'er the truth shall lead,  
 He will give whate'er we need.

## 5.

He is gone. But we once more  
 Shall behold him as before;  
 In the heaven of heavens the same,  
 As on earth he went and came.  
 In the many mansions there,  
 Place for us he will prepare:  
 In that world unseen, unknown,  
 He and we may yet be one.

## 6.

He is gone. But not in vain,  
 Wait until he comes again:  
 He is risen, he is not here,  
 Far above this earthly sphere;  
 Evermore in heart and mind  
 Where our peace in him we find,  
 To our own eternal Friend,  
 Thitherward let us ascend.



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with any well-known theme. I would sooner vary it than produce an impromptu, and elaborate it with various passages and embellishments. After a few years of quiet study, when my taste and judgment had become perfectly educated, and I had acquired in my own library a sort of confidence and rapidity of finger, which enabled me to execute any subject, however difficult, which my mind suggested, I endeavoured by degrees, and firstly in the presence of a few persons, partly connoisseurs, to exercise my fancy, and quietly to observe the impression it made upon both sides of my small mixed audience. Afterwards, when I had so far succeeded that I was in a position to satisfy my entire audience, I ventured to appear before the world, and I confess that from that moment I was less nervous when improvising before a public two or three thousand in number, than when executing a written composition which I was forced to give in all its integrity." Hummel subsequently adds, "TIME, PATIENCE, AND INDUSTRY, LEAD TO GLORY." These words, which for years have been written upon the last page of his "Clavierschule," have been found a motto worthy of remembrance and record. The pianoforte is an instrument which offers the greatest advantages to the improvisator, and the pursuit of that power may doubtless have done much to check the descent to mechanism, which of late years has been but too prevalent. If we consider the words of Hummel, which we have quoted above in all their force, we should find it hard to name many whose excellence might be triumphantly measured by the standard of the stern German. Whilst mechanism grows apace, the great laws of science sink somewhat into neglect, a thorough knowledge of the words of John Sebastian Bach is now rarely met with, whilst the feat, ventured by Mendelssohn, and also by Moscheles with security—that of improvising fugues on the piano seems a wonderful reminiscence. Something may be gathered from the great past more advantageous to the prosperity of the art than a craving for instant popularity.

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### Lecture on Mendelssohn.

By MR. JOSEPH BENNETT.

Mr. Joseph Bennett, the President of the Gloucester Choral Society, gave a lecture on "Mendelssohn," in the Guildhall, on March 22nd, to the subscribers and members of the Society. Musical illustrations were beautifully rendered by Miss Amy Carter, Mr. Johannes Wolff (violin) and Mr. J. F. Barnett (piano). The Rev. Canon James presided, and after introducing the Lecturer with a hearty welcome, Mr. Bennett said he would begin at the beginning, yet pass lightly over the stock from which Mendelssohn sprang. The root as far as it could be traced—perhaps as far as it was worth tracing—was found in an insignificant Jewish schoolmaster, named Mendel, who carried on the business of his life in the town of Dessau. This Mendel was altogether a shadowy personage. Apart from the fact that having married, nobody knew whom, he had a son, and called him Moses. That was in September, 1729. Moses was not born to shadowness. He turned out before the world in the fulness of time, as a very definite and substantial person—a philosopher of renown, the Plato of the 18th Century, who, like his deathless exemplar, wrote a dialogue upon the Immortality of Paul, and added much to the wisdom of the world. Moses settled in Berlin, and, being compelled to take a surname, according to the Prussian law relating to the Jews, there called himself Mendelssohn, just as the surnames were gradually adopted in our own land—the son of Jack became Jackson and, the son of Harry, if he could write, would sign himself Harrison. The philosopher, Mendelssohn, married

a Hamburg lady named Gugenheim, and of that union came six children, including three boys. Five of the six he would pass over as not concerning them. The remaining one, Abraham, second son of Moses, began his career as a bank cashier in Paris, but in 1804 went into business as the partner of his elder brother Joseph, married Lea Solomon a few months later, and settled in Hamburg until 1811. At Hamburg three children were born, and in 1811 the family removed to Berlin. At that time the old Free Port was in the hands of Napoleon, whose famous Marshal Davout governed with a high hand, and enforced many exactions after the manner of conquerors everywhere and in all times. This state of things not commanding itself to Abraham Mendelssohn, who with much to lose had a desire to hold, he resolved upon transferring himself and his belongings to the Prussian Capital. This the family did quite surreptitiously. Indeed they disguised themselves and stole out of the city like guilty things. Guilty no doubt Marshal Davout would have pronounced them had they been caught and hauled before him. Arrived in Berlin, the Mendelssohns started a banking house, which existed, he believed, to this day, and there in 1813 the family of Abraham was made complete by the arrival of another son, Paul. Now Paul was a name more closely identified with Christianity than with Judaism, and the fact opened an interesting part of their subject that night. The Mendelssohns were not the stuff out of which martyrs were made. Indeed it was surprising, taking into account the fidelity of the average Jew to his ancient creed, how loosely the family held the faith of Israel and with what ease and unanimity they abandoned it. Where a change of religion was the result of solemn conviction, following earnest seeking after truth, it was worthy of all respect. But he could not discover that that was Mendelssohn's case; worldly considerations, there was a good reason for believing, dictated the change. To such influences the family was singularly open. Abraham's sisters early became known Catholics, which might have helped the one into the affections of Frederic Von Schlegel, who married her, and qualified her sister for the post of governess to the daughter of the French General Sebastian, to the lady who figured as the victim of the Great Prashin tragedy in 1847, the circumstances of which did no little to bring down the monarchy of Louis Phillippe. But the person most instrumental in "converting" Abraham Mendelssohn was his wife's brother, who had become a Protestant and had taken the name of Bartholdy. The uncle of this little Felix was the replica of Mr. Worldly Wiseman. He made "ratting" pay, became Consul-General of Prussia in Rome, amassed wealth, collected works of art, and lived in a Roman villa, decorated by the greatest

fresco painter and the ex done. Be will serve blossomed was admin fort, together the names respective young ch. faith. A his studi music for conduct receive the Bennett c. priggishan to die of eight. P Mendelssohn statemen composed of adulat reared ha. Still, the and self-harm. I seemed p cocksure, smiled,

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fresco painters of the day. Here was an example, and the exemplar said to Abraham: "Do as I have done. Become a Christian and take my name. It will serve you well." Abraham obeyed. He blossomed into Abraham Mendelssohn-Bartholdy, was admitted into the Christian Church at Frankfurt, together with his wife, who in baptism received the names of Felicia Paulina, the feminine of those respectively born by her two sons. Of course the young children went with their parents into the new faith. As a boy Mendelssohn was overworked in his studies, and was frequently called upon to make music for the artistic society visiting his house, to conduct his own juvenile compositions, and to receive the homage of the crowd. Such a life, Mr. Bennett conceived, would tend either to dulness or priggishness, but Mendelssohn escaped both, only to die of brain paralysis at the early age of thirty-eight. But there was no doubt some readers of Mendelssohn's early letters who might question his statement that there was no priggishness in the composer, but while admitting that the atmosphere of adulation in which he was to a large extent reared had certainly a tendency to such a result. Still, there was in Felix so much strength, sobriety, and self-criticism that it did him the least possible harm. Besides much that was in his letters that seemed priggish was only the common, amusing, cocksureness of youth, at which maturity tolerantly smiled, remembering its own escapades of the past.

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"Lives of great men all remind us,  
We can make our lives sublime."

Yes, the life of a man of genius is indeed a real life—not a sham—a life which seems to contain more vitality than the lives of six or seven ordinary men put together. Every moment has been valued, every action done with a real and honest purpose—no pandering to the whims or fancies of his day—his life is indeed a great warfare, but a warfare that troubles him not, for he knows it must and shall be so, and knowing it to be genuine, he presses forth with radiant face and peaceful heart, glad to keep on working manfully, till the Master in that Still Small Voice shall say, "It is enough."

One of the chief characteristical marks of the man of genius is his strong imaginative powers;—in short, imagination is rather the language of genius;—his powers of imagination which perceive so quickly the matters of the material universe, in like manner compare them on psychical principles, with matters of the unseen universe,—that the likenesses and combinations derived thereby, if possible at all to be portrayed to the imagination of the ordinary man, are at least to him inexpressible.

The peculiar function, therefore, of the man of genius is to *create*, that is to say, his work is the result of an intellectual production, and that production differs in some way from anything that has been before produced. Often his production is so much in advance of his day that it is totally unappreciated by his contemporary fellowmen, for men of genius possess mental qualifications of such high power that at times they seem to be allied to the supernatural;—hence the difficulty for the natural to perceive apparent supernatural productions.

Another characteristic of genius is the spontaneity of his work; he seems to throw off his productions without any effort, and sometimes with marvellous rapidity. They seem to be the result of some irresistible power working within him. He does not labour to master his subjects as the ordinary man, but appears to be possessed of what Socrates called his *dæmon*, and he must do what it bids him; but, although he does not labour so much to master his subjects, yet his life is one of intense and incessant labour,—labour, to make his works explicit to the mass of mediocrity. His

subjects often, alas, are so high that the world cannot attain unto them at all; then his only hope is, that one with a kindred spirit may come between him and the world, to act as his interpreter. This distinguished class of men we term "Men of talent." Their mission is to come between the genius and humanity *en masse*, and to partake of the qualities of both, therefore enabling them to show the world what would possibly otherwise be unknown to it. Responsible mission—the anxiety of doing full credit to the genius by exact interpretation—in conjunction with the cares of revealing to the public a new truth.

Scientists, psychologists, and physiologists alike, have attempted to give an analytic explanation of the *cause* of genius, but all, more or less, have up to the present been unsuccessful. It must be remembered that although talent is often hereditary, genius is not, therefore scientists find it difficult to give an account for it satisfactorily. Some consider it due to unusual phenomena of the cerebral faculty which to a certain extent may be true, but the only way an honest psychologist can explain it, is to admit that genius is the Divine Spark in man.

And the Man of Genius himself. What a full earned crown is his. Often his life, if not completely, is partly misunderstood; he is overlooked, mistaken, contemned by his weaker brethren,—working whilst others are at pleasure, thinking whilst others are asleep, reading whilst others are rioting, living as a solitary being, communing with the Depths of Creation, and, in short, feeling the responsibility of life so heavy that he fears lest he should waste one precious moment. Such is the life of a truly great man—a Man of Genius.

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II.—By an Enharmonic Change of the above named Tonics, write in the Bass Clef, as Minims, a Descending Octave of the same form of Minor Scales as above. Prefix the Signatures.

III.—Write the Chromatic Scale from the note D in the "Harmonic" form as Semibreves, one Octave ascending in the Alto Clef.

IV.—Write the Chromatic Scale from the note F in the Melodic form ascending and descending as Semibreves in the Treble Clef.

V.—To what Scale do the following notes belong? F, F Sharp, G Flat, G.

VI.—The following intervals may be found in modern compositions by Spohr, Gounod, Elgar, Mozart, &c. (a) Give names to them according to your ideas. (b) Name any works in which they may be found. (c) Give the bar in musical notation of the same.



VII.—Invert (a) an Augmented 2nd. (b) A Diminished 5th. (c) An Augmented 5th. (d) An Augmented 4th. Write in Musical Notation, from any note, using the Treble Clef.

VIII.—Transpose the first four measures (bars) of the Part-song, "Those Evening Bells," given with the March number of *The Minim*. (a) into  $\frac{3}{4}$  time. (b) A Chromatic Semitone higher. (c) Use the C Clefs for the three highest parts according to your discretion.

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The Louisa Hopkins Memorial Prize has been awarded to Elsie E. Horne (a native of London). Hedwig Cole was highly commended, and Mary S. Burgess, Florence Binmore, Ethel V. Cave and Dora S. Wallis were commended. The examiners were Messrs. E. H. Thorne and Rudolf Zwintscher and Miss Dora Bright (in the chair).

The Charles Mortimer Prize has been awarded to Marion White (a native of London). G. D. Cunningham was highly commended, and Harry A. Darby and Paul W. Corder were commended. The examiners were Messrs. Algernon Ashton, George J. Bennett, Mus.D., and E. H. Turpin, Mus.D.

At the recent meeting of the Directors of the Royal Academy of Music the following elections took place:—Associates, The Misses Leila Marion Bull, Gertrude Mary Collins, Jessie Henderson Matthay, Charlotte Thudichum, Miriam Jane Timothy and Lily West. Messrs. Granville Bantock, William Henry Bell, Philip Cathie, John Harold Henry, Percy Hilder Miles, Arthur Payne,

Hamilton Robinson, Joseph Spawforth and Harry James Timothy. Fellows:—Mrs. Henry R. Rose (Clara Samuell), Mrs. Russell Starr, Mr. Ernest Ford and Mr. Samuel Weekes.

Mr. Edward Elgar has been elected by the Committee of Management an Honorary Member of the Royal Academy of Music.

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## ROYAL COLLEGE OF MUSIC.

The following Exhibitions and Prizes were awarded at the conclusion of the Easter Term, on the 29th March:—Council Exhibitions—Kitty A. Woolley (Violin), £22 10s.; Sarah E. Davies (Singing), £7 10s. The Charlotte Holmes Exhibition (£15)—Ivor L. Foster (Singing). Highly commended—Agnes H. Bailey (Violin). Organ Extemporizing Prize (£3 3s.)—Arthur E. H. Nickson (Scholar). Messrs. Challen and Sons' Gold Medal for Pianoforte playing—Maud Gay (Scholar). Elocution Prizes—Millicent K. McLaughlin, Eveleen Bergin, Ellen Marshall.

—:o:—

## MENDELSSOHN SCHOLARSHIP.

This Scholarship, which is the most valuable musical prize in this country, has recently been competed for. Out of the whole of the candidates who entered, four were selected for final examination by the Scholarship Committee on 20th ultimo, Sir John Stainer presiding in the absence of the Chairman, Mr. Otto Goldschmidt (through indisposition). The four chosen were Percy H. Miles, Harry Farjeon, Joseph Holbrook and Rutland Boughton. Of these, Percy Hilder Miles, as briefly announced last month, was elected Scholar.

Mr. Miles has received his musical education at the Royal Academy of Music. Entering in June 1893 at the age of 15, he became a pupil of Mr. Hans Wessely for the violin, and Mr. Davenport for Harmony, and has remained under these Professors during the whole of his academic career. In addition to the awards obtainable as a student at the Annual Examinations, Mr. Miles has secured the following distinction:—the Hine Exhibition for composition, the Worshipful Company of Musicians' Medal, the Sauret prize for violin playing, and the Charles Lucas Medal for composition.

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## About Artists.

Mr. W. S. Vinning's Cantata, "The Song of the Passion," was sung at St. Anne's, Newcastle, and at St. Michael's, Bournemouth, during Lent.

—:o:—

Dr. Percy Buck, Organist of Wells Cathedral, has been elected Organist of Bristol Cathedral, caused by the retirement of Mr. George Riseley. There was a large number of candidates.

—:o:—

Dr. A. Madeley Richardson has been appointed Musical Director of the Passmore Edwards Settlement.

—:o:—

Xaver Scharwenka, the pianist and composer, has recently suffered a paralytic stroke in Berlin. It is feared he will never regain his powers.

—:o:—

Mr. Alfred Littleton (of Messrs. Novello's) has disposed of his beautiful mansion, Westwood House, West Hill, Sydenham, to a Committee for an Orphanage. The property fetched £10,000.

—:o:—

Mr. William Jones, Organist of All Saints' Church, Farnworth, has been elected Vicar's Churchwarden of the same Church. He will continue Organist, a position he has occupied for some years.

—:o:—

Mr. J. A. Matthews, Conductor of the Cheltenham Musical Festival Society, concluded the twenty-ninth season of the Society on April 6th, with an excellent performance of Mendelssohn's Oratorio, "The Elijah," the band, chorus, and artists numbering three hundred performers. This Society, established in 1870 as a choral and orchestral institution, has given several Concerts every season and four Triennial Musical Festivals (established in 1887). Many new works have been composed for the Festival Society and produced under the different composers' batons, and every performance has been under the entire control of Mr. J. A. Matthews, who has never failed to be at his post as Conductor during the long period the Festival Society has existed.

—:o:—

The earnings of the chief vocalists, during the American opera season of about six months, are, according to the figures semi-officially issued, as follows:—Tenors: J. de Reszke, £12,900; Van Dyck, £4,720; Saleza, £2,000; Dippel, £1,500; Salignac, £1,200; Ceppi, £600. Baritones: Maurel and Albers, £1,200; Bispham, £1,500.

Basses—Van Rooy and Plançon, £2,400; E. de Reszke, £5,640; Prime Donne Sembrich, £5,760; Lehmann, £5,200; Nordica, £4,960; Eames, £3,000; Brema, £2,000; Engle, Saville, and Mantelli, £800; Melba (a few performances), £720; de Lussan, £400; besides the following monthly salaries: Campanari, £300; Schumann-Heink, £200; and Susanne Adams, £160.

This list (the *Daily News* says), assuming the figures to be correctly quoted, will tend to disabuse the minds of the public in regard to the enormous fees which great artists are supposed to earn. The "stars," of course, are well off, but considering that unless the artist is engaged for London very little can be earned during the rest of the year elsewhere, many of these vocalists will find themselves with small balance to the good after paying for expensive stage and private costumes (a heavy item for the ladies), and the cost of a lengthy sojourn in a New York hotel. Most singers, indeed, find that in the long run oratorio and other concert work pays much better than opera. Even the greatest of them have discovered this fact. Madame Patti gets £500 a night at Covent Garden, and 800 guineas at the Albert Hall; while Madame Melba, it is understood, received 300 guineas a night for singing at private concerts in London last season.

—:o:—

The Roman papers report an audience lately given by the Queen of Italy to Sir Herbert Oakeley, when he played to Her Majesty a selection of pianoforte music. On the 10th ult. a Recital was given by him at the Hotel Europa, at which the Marquess and Marchioness Vanni, the Countess Lucidi, Mrs. Ramsay, the Dean of Durham and Mrs. Kitchin, the Dean of Wells and Mrs. Jex-Blake, Dr. and Mrs. Oxenham, &c., were present. The Organ built by Messrs. P. Conacher in the English Church, and opened in 1894 by Sir Herbert, has been by him reported to have stood well four Italian summers, and to have become mellowed in tone. In case of its possible removal to the West End, additional stops were suggested.

—:o:—

## MADAME ALBANI AS A GIRL.

The following interesting additions to the biographical sketch of Madame Albani, that appeared in the last issue of the *Musical Times*, have come from across the Atlantic. The first is a copy of the advertisement, together with an account of the farewell Concert given by Miss Lajeunesse before her departure (on April 1st, 1868) from Albany to Europe. For this information we are greatly indebted to Mr. James C. Farrell, Manager of *The Argus* (Albany), from the files of which journal he has kindly made the subjoined extracts:—

Amus by Mlle. Joseph's C. Jeunesse, February be assisted Reserved Campbell February

The evening and in C. beneficial well-known received. (Albany), The George E. Boston, Miss Laj St. Josep of the gr speaks fo

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Amusements:—Grand Operatic Concert, given by Mlle. Emma C. Lajeunesse (Organist of St. Joseph's Church) and her sister, Mlle. Cornelia Lajeunesse, at Tweddle Hall, Tuesday evening, February 25th, 1868, on which occasion they will be assisted by other artists. Tickets, 50 cents. Reserved seats, 50 cents extra. Can be secured at Campbell's Music Stores.—*The Argus* (Albany), February 25th, 1868.

The Concert of Miss E. C. Lajeunesse last evening was a very fine affair, largely attended, and in every respect a great success. The beneficiary, her young sister, Cornelia, and all the well-known talent announced, were enthusiastically received. It was an excellent Concert.—*The Argus* (Albany), February 26th, 1868.

The other supplementary matter is from Mr. George E. Whiting, the distinguished Organist of Boston, who, it may be remembered, succeeded Miss Lajeunesse (Madame Albani) as Organist of St. Joseph's Church, Albany. His "appreciation" of the great singer in the early days of her career speaks for itself. Under date, Boston, U.S.A., February 21st, 1899, Mr. Whiting writes:—

My recollections of Madame Albani as a young and charming girl of fifteen are of the most pleasant description. What Madame Albani is now, she was then. Everyone who had the privilege of her acquaintance thought the world of her. . . . Before I was Organist of St. Joseph's she played the immense organ in that Church and sang the soprano solos. She also composed very prettily in those days. I remember an "Ave Maria" of her composition with great pleasure. She was also a good harpist. The fact is, Albani was one of those *unspoiled* musical prodigies, and to this day she has remained the same unassuming great artist. (*Musical Standard*.)

## MR. CHARLES KNOWLES,

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or, 61, BURLEY STREET, LEEDS,

London Agent, Mr. N. VERT, 6, Cork Street, London, W.

## Odd Crotchet.

*A little nonsense now and then  
Is relished by the wisest men.*

A punster, asked by a musician whether he was not a lover of *harmony*, replied, "yes; but I prefer it when it is abridged, for then it is *money*; and that, my friend, is the better half of it. I have no objection to your *notes*, but I like those of the Bank of England much better; you may make good tunes, but those make infinitely the best of tunes." "How so? That Bank-notes are good things I allow; but, pray, what tune will they make?" "The best of tune in the world—a *for-tune*."

—:o:—

Spoken extempore to a country clerk, after hearing him sing psalms:—

"Sternold and Hopkins had great qualms  
When they translated David's Psalms,  
To make the heart full glad:  
But had it been poor David's fate  
To hear thee sing, and then translate,  
By God, 't had made him mad."

—:o:—

Husband (at the opera): "See how pale Mrs. Upwell is! I never saw her so affected by tragedy before."

Wife (sagaciously): "It isn't that; her back hair is coming down."

—:o:—

At a recent rehearsal of "The Elijah" much amusement was caused by a terrier dog which had found his way, unobserved, into the orchestra. During one of the numbers a peculiar sound was heard closely resembling the tone of the horn, but not in very good tune or time. The conductor stopped the movement, and directed the horn players to be careful with the passages they were executing, much to the astonishment of the injured musicians. A start was again made, and at a recurrence of the passage the same discordant tones were re-produced. It was then discovered that master terrier had introduced the obbligato part, and after some merriment he was removed by the request of the conductor to the artists' room, where he made a desperate struggle and escaped, leaving his collar behind as a penalty for his intrusion.

—:o:—

Why there was no Sermon.—In a small village in Berks county the clergyman was away on a visit, but was expected back to preach on the Sunday. Early on Sunday morning, however, the sexton received a message from the clergyman to say he would not be able to preach, as he was going to "officiate" for another clergyman. As the service

time drew near the sexton rang the bell, and when the time was up, and the people were assembled, he went into the pulpit and addressed them thus:—"This is to give notice that the parson will not be able to preach here to day, as he is gone 'a fishing' along with another parson."

—:o:—

CLARA: "I'm so fond of music. I want to play the piano awfully?"

LAWRA: "Well, you do play it awfully."

—:o:—

ANGRY MANAGER: "What did you mean by smiling in that death scene?"

ACTOR: "With the salary you pay death seems a pleasant relief."

### London.

On April 17th a Complimentary Benefit was given to Mr. John Nash, the popular Music Hall singer, at the Tivoli. This veteran of the Music Hall stage is seventy-one, and he still retains his vigour and spirits. It is 35 years since Jolly Nash first appeared in London. Previous to then he was a resident in the Forest of Dean, Gloucestershire, and was very popular as a singer, and as band master of the Forest of Dean Rifle Corps. He frequently appeared at concerts in the provinces, and after much pressure he entered the profession as a public performer. During his career he has had a most successful time. He has travelled all over the world giving his entertainments. Jolly Nash has made laughing songs his principal draws, and no one can hear him sing his famous laughing song to the tune of "The Corkleg" without joining in the laugh as heartily as the singer. Jolly Nash is still in the enjoyment of health, and on the occasion of his benefit he had a splendid reception. About £500 was made by the benefit performance. Amongst the patrons were Sir Richard Webster, Sir Henry Irving and the Rev. Professor Shuttleworth. Several beautiful baskets of flowers were presented to him from his grand-children, one of whom bears the name of Nancy Oldfield, of theatrical fame.

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**Address—81, Victoria Road, Aston Park, Birmingham.**

May, 1899.

The page gives scheme, energy of in every The arts forces such country.

Mr. engaged London this mon

Two last mon and Miss Church, the Royal been given province Sainton of eight, is a nat rode in wedding daughter W. Se father, a was a t Barnby.

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## London and Provincial Notes.

## LONDON.

The Musical Festival advertised on our first page gives a complete outline of this gigantic scheme, which has been brought about by the energy of Mr Robert Newman, and deserves success in every way. The programmes are most attractive and varied, and the novelties are numerous. The artists are all of the first rank, and the united forces such as we have never known before in this country.

Mr. Charles Knowles, the Leeds Baritone, is engaged as one of the principal soloists for the London Musical Festival, which is to take place this month at the Queen's Hall.

Two musical weddings took place in London last month. Mr. Charles Phillips, the baritone, and Miss Ethel Barns, the violinist, at All Souls' Church, Langham Place, were fellow-students at the Royal Academy of Music, and they have since been giving recitals together in London and the provinces. Miss Barns is a Londoner, a pupil of Sainton and Sauret, and she originally, at the age of eight, was a pianoforte prodigy. Mr. Phillips is a native of Ayr, and is the son of an officer who rode in the Balaclava Charge.—The other musical wedding, on April 19th, was Miss Mary Lloyd, a daughter of the eminent tenor, to Mr. Frederick W. Sears, at St. Andrews, Wells St., where her father, at the commencement of his musical career, was a tenor singer in the choir, under Sir Joseph Barnby.

On the 13th April, the Denmark Hill Musical Society gave a private invitation concert, at which was performed Mendelssohn's "St. Paul," concluding a very successful season. The solos were rendered by Miss Beatrice Holliday, Miss Louie Carrington, Mr. J. S. Holliday, and Mr. H. J. Corner. Mr. L. Szczepanowski was the principal first violinist, Mr. Howard Leask and Miss Nellie Handcock, L.R.A.M., presided at the organ and piano respectively, and Dr. Warriner was the conductor.

Mendelssohn's "St. Paul" was given on April 12th by the Highgate Philharmonic Society at Stanley Hall, Junction Road. The Soloists included Miss Teresa Blamy, Miss Beatrice May, Mr. Maurice Aubrey, and Mr. H. Lane Wilson. The orchestra and choir were conducted by Mr. William A. Gardner.

It is stated that a sensational story, entitled "The Autobiography of a Concert Grand," will shortly be published anonymously in aid of the Orphanage of the Incorporated Society of Musicians.

**CHELTENHAM.**—The Festival Society gave the last concert of the 29th season on April 6th, under Mr. J. A. Matthews' baton. Artistically it was a great success; but for the first time in the history of this Society, Mendelssohn's oratorio, "Elijah," failed to attract a crowded room. The weather was very much against it, and the holiday season might have had some effect. The following report appeared in the Cheltenham *Examiner*, and needs no other additions:—

For the third concert of this, the twenty-ninth season of the Musical Festival Society, Mr. J. A. Matthews selected Mendelssohn's *Elijah*, that perennial source of attraction for an oratorio-loving nation. On the occasion of its previous performance, the Society had evinced its capacity for presenting in thoroughly satisfying manner the elaborate tone pictures of a work like Elgar's *Caractacus*. But the choice of new themes is not always possible; neither is it desirable, except from the standpoint of a musical Athenianism. Often as the Mendelssohnian masterpiece has been heard here, and notwithstanding the fact that comparatively recently, it was heard under the best possible conditions in Gloucester Cathedral, it asserted its popularity on Thursday night. Thanks to special railway arrangements, the performance partook of a county character, and though the large Assembly Room was not absolutely filled (the weather was unpropitious) it wore the cheerful aspect usually witnessed on the occasion of a Festival concert.

The titular part was undertaken by Mr. Bantock Pierpoint, one of the most reliable and effective exponents of the magnificent solo music so long identified with Mr. Santley. There was no attempt at exaggerated declamation, but the conception was essentially dramatic in the intelligence and sympathy with which expression was given to the Prophet's moods. The opening recitative was admirably enunciated, the incident of the raising of the widow's son impressively treated, the Baal scene finely sustained, and the bravura air, "Is Not His word like a fire?" sung with both ease and energy. In the more pathetic details of the second part perhaps even greater success was achieved, the cry "It is enough" being rendered with a depth of feeling which the audience—more attentively appreciative than lavish in its applause—did not fail to recognise. As the soprano principal, Madame Medora Henson acquitted herself with the brilliancy and enthusiasm characteristic of her singing. It was in the same oratorio and under the auspices of the same society that she made her first appearance before a Cheltenham audience some few years ago, and both she and Miss Ada Crossley, to whom the alto solos were allotted, received the welcome due to established favourites. In the duet, "What have I to do with thee?" the emotions of the widow were powerfully and touchingly expressed, and the soprano gem, "Hear ye, Israel," was rendered splendidly. To the scene between Jezebel and her people Miss Crossley imparted considerable dramatic feeling, while in "O Rest in the Lord" the sympathetic quality of her rich voice and the easy charm of her phrasing were perfectly displayed, evoking an outburst of applause which testified to the peculiar witchery of the familiar strains. An excellent impression was created by the tenor, Mr. Gwilym Richards (of the London Oratorio Concerts) who came as a stranger, and whose reappearance here may be confidently anticipated. In his reading of the recit. "Ye people rend your hearts" and the air "If with all your hearts," the tender pity of the text was touchingly brought out, and in the joyous "Then shall the righteous," the power of the voice was legitimately exerted. The answers of the youth were

nicely given by Miss Susan Harrhy, who joined in the trio "Lift thine eyes," which was one of the most effective numbers of the evening. In other concerted items Mrs. Gridley, Miss Harrhy, Miss Bessie Scott-Brown, Mr. C. Eynon Morgan (Gloucester Cathedral), and Mr. Fred Lightowler (Worcester Cathedral) took part, the double quartet "For He shall give His Angels," being sung with perfect balance.

The chorus was up to the full strength, and did its work with sustained vigour and appreciation of the music. The attack was firm and the volume of tone what might have been expected from so large a body of singers. In the delivery of the shorter choruses into which the dramatic element enters, colour and expression was obtained, while the more extended numbers, such as "Help, Lord," "Thanks be to God" and "Be not afraid," were executed with considerable dash. The band numbered some fifty performers, professional and amateur, with Mr. E. G. Woodward as leader and Mr. H. A. Matthews at the Clarabella organ. Mr. J. A. Matthews conducted with his usual efficiency.

The Corporation Concerts continue to run weekly, and sometimes fair audiences are attracted. On April 12th two concerts were given by the String Band of the Portsmouth Division of the Royal Marines under Lieutenant G. Miller, the band master. The programmes were popular and well carried out, and pleasing vocal selections were contributed by Miss Ethel Home. The attendance was not so satisfactory as might have been anticipated.

Mr. E. A. Dicks, F.R.C.O., organist of St. Luke's Church, has been awarded the prize offered by *Musical Age* for his setting for male choir of Rev. Dr. Stuart Macgowan's words, "Floating."

—:o:—

BIRMINGHAM.—At St. Michael's, Handsworth, a new cantata, "The way to the Cross," composed by Ferris Tozer, Mus.Doc., was given recently under the direction of Mr. Geo. Chastey-Hector, L.R.A.M., the organist and choirmaster. The choir was accompanied by a full orchestra. The solos were sung by Master Langston, Mr. C. H. Chaffer, and Mr. C. W. Haines.

—:o:—

ASHBURTON.—Mr. Harold O. Jones, organist of the Parish Church, gave a Ballad Concert in the Market Hall, on April 6th. The first and second parts of the programme opened with trios for Violin, Cello and Piano, the compositions of Gade, executed by Mrs. H. Michelmore, Mr. C. G. Pike and Mr. Harold O. Jones. The soloists were Miss Kate Bensted, Miss Hannah Jones and Mr. H. Lane Wilson, whose vocal selections were greatly enjoyed. Mrs. Herbert Michelmore played several violin solos, and Mr. C. G. Pike gave some fine 'cello compositions by Schumann, N. Johnson and A. Fischer. The concert was a great success in every detail.

BRISTOL.—The recent appearance of the Bristol Choral Society in London has caused considerable excitement in musical circles, and Mr. George Riseley and his forces must feel very proud of the flattering criticisms on the performance at the Queen's Hall. The following "cuts" are worth repeating:—A writer in the *Daily Telegraph*, referring to the Bristol society said:—"The choir has many merits. It is, for one thing, full of enthusiasm—a virtue which, we regret to say, London singers do not possess in the same measure. Everything attempted on Saturday was achieved with heart and soul; every call of the conductor was answered at the moment in full; every difficulty presented by the composer was conquered with consummate ease. Bristol amateurs know what discipline is, and how to profit by it." The *Daily News* stated: "Even from the outset of the concert, it was abundantly clear that the choristers were highly trained, and indeed their observance of the marks of expression, and of the delicacies of light and shade, recalled the almost perfect choral performances in the old days of the late Henry Leslie's Choir." According to the *Standard*, "finer choral singing could not be imagined." *Truth* remarked, "Saturday night was, perhaps, the most convenient for the Bristol singers to come to London, although it has over and over again proved to be the worst evening of the week for concerts." The comparative paucity of tenors led Mr. Labouchere's organ to observe: "The choir seem to have left behind them a good many of their tenors; unless the report wickedly circulated in the hall was true, that some of these gentlemen had got lost at the football match at the Crystal Palace." The *World* devoted an entire article to the concert of the Bristol Choral Society, and stated unreservedly: "The performance of Saturday was certainly the best ever given here." Further on the writer said, "To the polish of the Lamoureux band the chorus added the force of an orchestra conducted by a Mottl. Indeed, Mr. Riseley in his way of envisaging music surely has much in common with Mottl. He is all for colour, for warmth, for vigour, for intensity, for variety."

On April 8th the Bristol and Clifton Philharmonic Society gave a capital performance of Mendelssohn's "Hymn of Praise" and a selection of instrumental music, for the most part under the able direction of Mr. Edward Pavey and Mr. Edward Cook. The soloists were Miss Eva Hartshorne, Miss E. Gerrish, and Mr. J. Dean Trotter (Exeter Cathedral). Miss Gertrude Peppercorn was the pianoforte soloist, and played in fine style Rubenstein's Concerto in D minor (Op. 70). Mr. Ernest Lane was leader of the band, and Madame P. L. Day was accompanist.

May, 1899.

WORCESTER.—The Musical Society gave the second concert of the season in the Public Hall, on April 11th, when Haydn's celebrated oratorio, "The Creation," was given entire in celebration of the first performance of the oratorio. It is not performed very frequently thus, and the Worcester Society deserved better support than was accorded to it for celebrating the event. In 1800 the score was first printed, and everywhere choral societies were founded for its performance. In London a contest arose between Saloman and John Ashley as to who should be the first to produce "The Creation" in England. The latter outwitted his competitor by obtaining the score through a King's Messenger. This worthy arrived in London late on Saturday, March 22nd, 1800; and the parts having in the meantime been copied by Mr. Goodwin, grandfather of the present Mr. R. F. Goodwin, of Messrs. Goodwin and Tabb, Librarians, London, the oratorio was performed for the first time in this country on the Friday following, viz., March 28th, 1800. Saloman gave it a month later, and it was heard at the Three Choirs' Festivals at Worcester, Hereford and Gloucester, which took place successively in 1800, 1801, and 1802. On the recent occasion of its performance, Miss Alice Philips, Mr. Henry Large, and Mr. W. J. Ineson were the principals, with a band and chorus of about 120 performers. The performance was highly satisfactory, and reflected greatly to the credit of all who took part. The Conductor, Mr. W. Mann Dyson, the leader, Mr. W. H. Dyson and Mr. Thomas Armstrong at the pianoforte, deserve special mention, as the success of the oratorio rested on the united efforts of these artists.

On Saturday, April 22nd, the Fourteenth Quarterly Meeting of the South Midland Section of the Incorporated Society of Musicians took place at the Star Hotel. After a Council Meeting, the members and friends met in the drawing room. High tea was partaken of later on, and an enjoyable time was spent under the chairmanship of Mr. Ivor Atkins, Mus.Bac., Oxon., organist of the Cathedral. A musical programme and speeches followed. The music was most enjoyable and well rendered, the following being the programme:—Duet for violin and viola, Andante and Allegro (Op 208) (*Kalliwoda*), violin—Mr. J. W. Austin, jun., viola—Mr. Arthur Quarterman; Duet, "Sing to me" (*Rosalind F. Ellicott*), Mrs. Glover-Eaton and Mr. W. Mann Dyson; Duet for pianoforte, Allegro Spiritoso in G Minor (*Ed. German*), Mr. G. Street Chignell and Mr. Leonard G. Winter; Solo Viola, "Romanza" (*W. Wolstenholme*), Mr. Arthur Quarterman, accompanied by Miss M. E. Baldwyn; Trio, "Ti prego" (*Curschmann*), Mrs. Glover-Eaton, Miss

Myra Taylor and Mr. W. Mann Dyson, accompanied by Mr. Ivor Atkins. At the close, complimentary speeches were indulged in and suggestions made for future gatherings. Mr. John Barrett (of the Western Section), Mr. S. S. Stratton, Dr. A. Frogatt, Mr. J. R. Reeve, F.R.C.O., of the Midland Section were present and the members of the South Midland Section with their friends made up a pleasant party.

The Civil Military Band, so ably conducted by Mr. Frank Elgar, will give a concert in the Public Hall on May 2nd. Part songs will be sung by the Lichfield Cathedral Quartett. The programme is very attractive.

WORCESTER FESTIVAL.—Arrangements for the Worcester Festival in September have been completed with the following principals:—Madame Albani, Miss Esther Palliser, Madame Amy Sherwin, Miss Ada Crossley, Mr. Edward Lloyd, Mr. Andrew Black, Mr. William Green, Mr. Plunkett Greene, Mr. Charles Philips. As at the last Festival, Mr. Burnett leads the band, which, with the chorus, will be on the same scale as formerly. Mr. Ivor Atkins, organist of Worcester Cathedral, is to conduct. There will be a grand opening service at the Cathedral on Sunday, September 10th, with full band and chorus, and the oratorios commence at the Cathedral on the Tuesday with "Elijah." On Tuesday evening Parts I. and II. of "The Creation," "Vätergruft" (Cornelius), and a new work by Mr. C. Lee Williams will be performed. On Wednesday, Dvorák's "Te Deum," Liszt's "Coronation Mass," Brahms's Requiem," and a new symphony by Mr. Edward Elgar, in the Cathedral, will be followed by a miscellaneous concert at the Public Hall, principally devoted to Wagner. On Thursday morning, "The Last Judgement," Beethoven's Seventh Symphony, Palestrina's "Stabat Mater," and "Hora Novissima," a new work by the American composer, Mr. Parker, will be followed by "The Hymn of Praise" (Mendelssohn), "God's time is best" (Bach), and "Blest Pair of Sirens" (Parry). On Friday Morning The "Messiah" will complete the oratorio performances, the Festival concluding in the evening with a service by the three Choirs.

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SIDMOUTH.—On April 11th, the Choral Society performed the "Creation." The orchestra (led by Mr. C. Schilsky) and chorus numbered 100. The soloists were Mr. Cissie Harbert and Messrs. Sunman and Albert Collings, the latter of Oxford Cathedral. Mr. Herbert, who is the hon. secretary, was presented with a testimonial. There was a very large audience.

**SHEFFIELD MUSICAL FESTIVAL.**—The following arrangements have been made for the Festival next autumn: "Messiah" (Wednesday morning), Oct, 11; Miss Ella Russell, Miss Clara Butt, Mr. Ben Davies, Mr. Andrew Black.—"King Olaf," (Wednesday evening); Miss Suzanne Adams Mr. Edward Lloyd, Mr. Charles Knowles. Also miscellaneous.—"Samson and Delilah," (Thursday morning), October 12th; Miss Marie Brema, Mr. Edward Lloyd, Mr. David Bispham, Mr. Charles Knowles. Also miscellaneous.—"Golden Legend" and "Choral Symphony," (Thursday evening); Miss Ella Russell, Miss Jessie King, Mr. Ben Davies, Mr. David Bispham (quartette for "Choral Symphony"), Mr. Charles Knowles.—"King Saul," (Friday morning), Oct. 13th; Miss Ella Russell, Miss Clara Butt, Miss Marie Brema, Mr. William Green, Mr. Andrew Black, Mr. Charles Knowles.—"Hymn of Praise" (Friday evening); Miss Suzanne Adams, Mrs Burrell, Mr. Wm. Green.—Miscellaneous concert (Friday evening); Miss Marle Brema, Mr. David Bispham.

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**NOTTINGHAM.**—Mendelssohn's "Elijah" was given on March 23rd by the Sacred Harmonic Society before a large audience. The soloists were Miss Ella Russell, Miss Hilda Wilson, Mr. William Green and Mr. Andrew Black, whilst Miss Jennie Bentley, Miss Nellie Wright, Mr. Frank Greatorex and Mr. S. G. Walker assisted in the quartetts. There was a complete band, Mr. F. Ward, Birmingham, being the leader, and Mr. Henry J. Wood conducted.

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**LEDBURY.**—The Musical Society gave the Second Concert of the Fourth Season on April 14th. Mr. Tom Woodward was conductor, and he was well supported by Miss Alice Boaden, Miss Johnson, vocalists, and Mr. Charles Collier, Harpist. *Van Bree's "St. Cecilia's Day"* and a miscellaneous selection made up a capital programme.

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**BLACKBURN.**—The Wolstenholme Society gave the third concert of the season on March 25th, when compositions of Mr. W. Wolstenholme formed a delightful programme. The vocalist was Mrs. A. E. Brown, who sang "Music" and "Ask me no more." The instrumental pieces were two piano solos, "Marche d' Honneur," "Gavotte in the style of Bach" and three sketches. A "Sonata" for violin and piano, and a "Trio" for violoncello and piano, played by Mr. E. O'Malley (violin), Mr. S. Thornton ('cello), and Mr. W. Wolstenholme at the pianoforte.

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**STOURBRIDGE.**—The sixty-eight concert, the last of the present series, was given in the Town Hall recently. The programme consisted of two items:—Cantata, "The Swan and the Skylark" (Goring Thomas); "Symphony" in C minor, No. 5 (Beethoven). Goring Thomas' "Swan and the Skylark" was brought out at the Birmingham Festival in 1894, and was really that unfortunate composer's "Swan Song," being written just before his tragic end. The soloists were Madame C. Siviter, Miss Edith Breakspear, Mr. E. Spooner, and Mr. Henry Sunman. There was a complete orchestra conducted by Mr. Halford.

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